

Practical English

MARCH 15, 1948 • A SCHOLASTIC MAGAZINE



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ON THE SIDE

OUR FRONT COVER: Swedish Carin Quarnstrom, 19 (*center*), looks up at New York City skyscrapers, along with two American friends, Janet West (*left*) and Ann Reese. Carin arrived in the U. S. six weeks ago with 20 other high school students from Denmark, Sweden, Norway, and Finland to represent their countries at the *New York Herald Tribune* Forum for High Schools held on March 6.

During their stay, the students are guests in the homes of U. S. high school students, as arranged by the Metropolitan School Study Council.

Carin thinks it's all fun and a great experience. She was chosen as one of the six delegates from Sweden after writing a 2,000 word essay in English on "The World We Want" (theme of the Forum). The English language was no problem; Swedish boys and girls who plan to go to high school begin studying English in the fourth grade.



Among souvenirs that the visitors will carry home are pens lettered "I swiped this from Harry S. Truman." The pens were sent to them by President Truman when they visited Washington, D. C.

In Washington Carin was so fascinated during a visit to a Supreme Court session that she didn't notice when the other students left. An hour later, on a bus trip, they missed her and returned. Carin still hadn't noticed their absence!

The Scandinavians, including Carin, are impressed by the friendliness of people in the U. S. The twelve pairs of nylons Carin received as "goodwill," after she spoke over the radio, seem to her to be typical of American kindness.

The visitors also agree that their schools are much more difficult than U. S. schools. Carin goes to high school in Västervik, Sweden, from 7:30 a.m. to 6 p.m. When she graduates this spring (after taking five seven-hour exams) she will have been in school 13 years. She wants to be a lawyer and hopes to go to Harvard.

Carin likes the social life in U. S. high schools. In Sweden, she says, there isn't much dating until the last year of high school; and then you're expected to "go steady."

—Photo by A. F. Sozio

"I Didn't Follow the Crowd—"

says John Garfield, movie and stage star

JOHN GARFIELD is "in town" — almost any town — today. He plays in the movies *Gentleman's Agreement* and *Body and Soul*; in New York he's acting in a play called *Skipper Next to God*. We interviewed him backstage at the Playhouse Theatre off Broadway.

"I'm an 'ordinary guy' actor, not a glamour boy," Garfield told us. And it's obvious that Hollywood hasn't turned the head of the restless, dynamic boy who grew up leading street gangs in a tough section of New York City.

When he was at Paul Hoffman Junior High School, Garfield planned to become a prize fighter. But the principal of the school, Angelo Patri (now a writer and columnist) influenced Garfield to turn to acting.

"Patri was a teacher and educator who was interested in the development of the person," Garfield said with deep respect. "He was impressed by a composition I wrote about Benjamin Franklin. Instead of writing a composition as everyone else did, I wrote a play." Garfield paused and smiled. "It's true that I'd already joined the dramatic club in order to 'show off,' but Patri turned my interests toward acting seriously.

"When I was in the 9th grade, I ran away," Garfield said. "I came back in time for graduation because I expected to win the prize for the student who had developed the most. But I had forfeited it by running away!"

After graduating, Garfield turned to the life of a hobo for a year. He saw America — mostly as he clung to the rods beneath a freight. A hobo friend was killed on the tracks; Garfield contracted scarlet fever, so he returned home and became an agent for the *Bronx Home News*. Patri persuaded him to go to dramatic school and loaned him \$5 a week for lunches, etc.

Through his drama teacher, Mme. Ouspenskaya, Garfield became an apprentice in Eve LeGallienne's Repertory Theatre. Later he joined two companies of young professionals, Theatre Union and the Group Theatre. Soon he was successful.

"I didn't follow the crowd because I wanted to be myself, not a carbon copy, and to achieve something," Garfield said. Acting was his means of doing both. After starring in the Broadway play *Having Wonderful Time* in 1938, he accepted an offer from Hollywood. Since his first movie, *Four Daughters*, in which he played a disconsolate musician, Garfield has been a top box-office star.

He produced as well as acted in his latest film, *Body and Soul*. Charley, the middleweight prize fighter in it, is Garfield's favorite role because, as he says, it's true to life.

For the same reason that he likes the part of Charley, Garfield accepted a minor role in *Gentleman's Agreement*. The producers of the film, 20th Century-Fox, hesitated to offer a star a 20-minute part.

"Sure, I'm a star," Garfield said, "but that part 'said something.' One of the things I've learned is that there are no small parts; there are only small actors."



Say What! You Please!

... and that's what we mean! This letters column, a regular feature in all editions of *Scholastic Magazines*, is open to opinion on any subject and criticism of any kind, brickbats or orchids. We want to know what's on your mind. Other readers do, too. Address Letters Editor, *Scholastic Magazines*, 220 East 42nd St., New York 17, N. Y. — *The Editors.*

Dear Editor:

Since I have been reading "Boy dates Girl," my girl friend says that I have improved one hundred per cent in my tactics and personality. All I can say is that in my opinion this is about the best feature in your magazine.

*Art. J. McMenomy, Jr.
San Diego (Calif.) H. S.*

Dear Editor:

You deserve the highest praise for your "All Out for Democracy" series (*Senior Scholastic and World Week*).

In a world torn with dissension and unrest, democratic government shines forth like a beacon light. In a democracy, nevertheless, as everywhere, people seem to adopt a complacent and lackadaisical attitude toward the Government. Radio quiz programs show, all too well, that many people don't even know the rudiments of our Government.

If our republic is to survive, each and every one of us must take an active and enthusiastic part in promoting it. Our Government has a great influence on us throughout our lives, and whether or not that influence is going to be to our liking, is up to us as individuals.

Who knows? Maybe one of our forefathers lost his life in the American Revolution, or rode with Roosevelt's Rough Riders in '98. The least we can do is to manifest an interest in public affairs and know the real story behind our Government. If we take such an interest, we'll be proving that we're "All Out for Democracy," too!

*Bill McMahon
Portage (Wis.) H. S.*

Dear Editor:

I especially like your previews of careers. All of these have been helpful, but I wish you would have one on photography.

*Carol Dill
Belvidere, Nebraska*

You must be a mind-reader! See "Careers Ahead" in this issue.—*Ed.*

Dear Editor:

I would like to congratulate James Stroy ("Say What You Please," Feb. 2) and also your magazine for what you said about freedom of the press for the Negro people.

Everyone should have the same rights to do, say, or write what he pleases. That's what I call real freedom — as it is right and helpful to our country. Freedom to everyone will help keep our country on top.

The first column I read every week is "Say What You Please!" Keep up the good work.

*Samuel L. Richburg
Montgomery, Ala.*

Dear Editor:

After reading all the articles concerning Roslyn Shapiro's comments on the treatment of the Negro, I've found that out of about eleven answers to her letter (Sept. 22), not one told definitely what the writer is doing about racial discrimination right now.

I believe there should be more and better equipped schools for Negroes, as William Ray suggested (Dec. 1).

We must do something more than say "All men are created equal" and then let it go at that. We should do something helpful, something that we can practice every day. Here are some suggestions.

1. *Thoughtfulness* to all Negroes, especially to older ones. Give Negro women seats on buses as you should to any white lady.

2. *Organize* through your church, or elsewhere, a program where you have an opportunity to work with another race. Make friends and keep them.

3. *Speech*. Think twice before you say anything against the Negro. Remember if you can't say anything good about a person, don't say anything at all.

I think this system would be worth trying. Don't you?

*John Parsons
Coolidge H. S.
Washington, D. C.*

Dear Editor:

The article in *Practical English* that I like particularly is the new one, "Dear Joe." It helps me recognize my own bad manners by showing me faults of others. Please continue this feature.

*Diane Clancy
San Diego (Calif.) H. S.*

Practical English

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EMILY SAYLES was impatient. She hardly listened while Artice Barker read the minutes of the previous meeting of the Speech Club. Emily glanced at her watch and kept her eye on Phil Voland, club president.

"Mr. President," she addressed Phil as soon as he announced that the meeting was open for business. "We all know what happened to Kit Larson last week."

Every member of the club was instantly alert. Yes, they did know about Kit! He had been driving on McPherson highway just north of Busy Corners. The night was dark, the road slippery. From out of the shadows stepped old Mr. Pierson. Kit applied the brakes, and his car skidded on the icy pavement. Mr. Pierson was killed instantly.

Kit wasn't back in school yet. He was under a doctor's care; the diagnosis, a nervous breakdown.

"You read the accounts in the papers," Emily continued. "Kit wasn't to blame. Mr. Pierson was clearly in the wrong. But do you know what some people are saying? They're saying it's an example of the carelessness of young drivers and that we shouldn't be allowed to drive."

"We should set them straight on that score," Red O'Brien interrupted. "After all, we're members of the Speech Club and this is the time for action."

"Emily has the floor," Phil said quietly.

"I believe," Emily explained, "that we should do more than defend our rep-

utation as careful drivers. We mustn't forget that three people have been killed in traffic accidents right here in New City in less than three months.

"We should study the whole problem of safety in New City and then work out a plan to prevent accidents."

"But," questioned Phil, "is that work for a speech club?"

"Yes, it is," Emily asserted. "We should use our speaking ability to persuade people to drive safely and to live safely."

"Maybe you have something there," said Phil thoughtfully.

After a discussion, the club voted to study the problem of safety in New City. Phil appointed committees to collect facts and figures on highway, home, and other accidents (on the playgrounds, swimming, etc.).

Here are the rough notes that Artice Barker took during the discussion, to be used later for writing her secretary's report.

Start right at school. Improve school safety patrol and set up course in how to drive car so that everyone will have opportunity to become A-1 driver.

Ask every class in school to help with some part of campaign to educate public for safety. "Watchdogs" — name suggested for workers in campaign.

Invite city officials and every civic group and club to join in drive for safety — Police department, Mayor, Council, Rotary, Lion's club, American Legion, Automobile club, P. T. A., etc.; also newspaper and radio station.

Miss Eby, club adviser, looked

thoughtful when Phil called on her for her reaction to the suggestions. She knew that the Speech Club was looking to her for help and support. This was an ambitious program — one that would take much time, thought, and organization — but it needed to be done.

"What have you thought of doing first?" she inquired.

"Mark Hedrick has some ideas on that," Phil said.

Mark, better known as "Stilts" because of his long legs, strode to the front of the room. "Well, this is the Speech Club and the whole campaign will call for a good deal of speaking.

"We'll be giving oral reports, making speeches of persuasion to encourage people to take action, announcing committee and community meetings; maybe we'll even talk on the radio.

"If we put this plan over, we'll need to do a better job of speaking than ever before — we'll need to do some studying and practicing."

Mark turned to the president and said, "I move that we hold another emergency meeting on Friday and that we have committees give reports on just how to make the kind of speeches we'll need in the safety campaign."

Everyone seemed to approve, and the Speech Club voted to follow Mark's suggestion. In the meantime, the investigating committees were to begin work on the study of safety conditions in New City.

On Friday Phil called the meeting to order promptly at 3:30 p.m.



"Candy Wile's committee will talk to us about the basic rules for speeches of persuasion," Phil said briefly.

"Thank you, Phil," said Candy, as she motioned to Red O'Brien. "Red is going to demonstrate how *not* to give a speech of persuasion. Then we'll have a roundtable discussion on the *do's* and *don'ts* of persuasive speaking."

Here's Red's "persuasive" speech.

Safety is very important and if you ever get killed, you'll agree with me in what I'm about to say.

Millions — er, thousands — of people every year, everywhere are hurt or killed in accidents. Malfunctioning of the autos, often too old to drive, is one of the troubles. There are many others, as you know. Ten times as many people are hurt in accidents outside of working hours as are hurt on the job, according to the facts. You can suffer an accident at home, in school, on the playground, in swimming, etc.

In fact, you're in danger. A fortune teller once told a man he'd be in an accident on a certain day, so the man stayed in bed, but in the afternoon he kicked at a mouse which ran across the floor. Guess what happened? He broke his leg. This just goes to show you how serious the situation is. Thank you.

"Okay, Red," Candy said, jumping to her feet. "I'll take over from here. I copied your speech on the front board before the meeting. Let's see how well it meets the rules for making a persuasive speech."

Here are Emily Sayles's notes:

People can be persuaded by appealing to their emotions and/or to their reason. For a successful safety campaign, I (Candy speaking) think appeal to reason is best, although *some* appeal to emotion may be used. Our first big job of persuading will be to convince the public that there is an immediate need for an all-out safety campaign.

1. *Have a purpose.* This is the No. 1 rule of persuasive speaking. You have to know where you're going — what effect you want your speech to have on your audience. Red's purpose was to convince New City citizens that we should have a safety campaign.

Did Red succeed? Or did Red's talk have some other effect? I had more of a feeling of amusement than a call to act for safety. Take that mouse story, for example. What did that prove? That you're not even safe in bed? Or that you should have a drive to eliminate mice? Red said that safety was important, but he didn't convince me that there was any need to worry about it.

If he wanted to persuade me, an average New City citizen, to support the safety campaign, he should have convinced me that there was a real need for the campaign — that I and my family are in constant danger, and that I could do something to make New City a safe place to live.

2. *Think straight.* This is essential if you want lasting results. Gather the facts carefully to prove the point you're making.

On this score, Red slipped in the first sentence, remember? "If you ever get

killed, you'll agree with me. . . ." How can a dead man do that? He also said ten times as many people are hurt outside working hours as on the job. Is that figure for New City? Can he prove it? I checked and he's quoting the figure for the entire United States; it may be true of New City and then again, it may not. If we tell our neighbors that there were ten times as many accidents outside working hours here as compared to on-the-job accidents, we might be quickly proved wrong. Then everyone would say, "They're just a bunch of kids and don't know what they're talking about." Conclusions must follow logically from the facts.



3. *Check all the facts.* Get all the first-hand information you can. Go to the Police department for statistics about traffic accidents; don't take the word of Mrs. Shute who lives across the street.

Red didn't bother to get the facts in the first place. Note that he said, "Millions — er thousands — of people every year, everywhere are hurt or killed in accidents." Does he mean in the entire world? Is he including elephant hunters' accidents in India?

If he was talking about the United States, he could have quoted the exact figures from the National Safety Council or from the local Auto club. He could have said, "There were 36,751 people (if that's what it is) killed in U. S. auto accidents last year," and given the source of his information. Better yet, he could have given the figures for our community — facts about accidents that we can help to prevent.

4. *Use simple, everyday English.* Give your talk in English that makes sense to your audience. Red mentioned the "mal-

functioning of autos" as a cause of accidents. I don't know what he means. He should be more simple, more definite. Automobile accidents are caused by poor brakes, poor tires, improper headlights.

Give illustrations of the points you are making. We've already said that Red's mouse story didn't prove that we are in danger. It doesn't illustrate the point Red wishes to make. Tell how people are hurt in accidents — you can slip in the bathroom; you can slip on a small rug or fall down the stairs; you can get burned in the kitchen, etc.

Once you have your speech in simple English, you can make it dramatic, exciting. How about starting with this? "Why were twelve persons killed in auto accidents in New City last year? Why are you in danger now. . . ?"

But don't go too far with your emotional appeal; stick to plain everyday facts!

"**Ladies and Gentlemen. . .**"

"Angelo Ferraro has an announcement to make," Phil explained when Candy finished her suggestions for persuasive speeches.

Angelo stood by his seat in the back of the big room and mumbled, "I'll make this short and snappy. I want to urge you all to come and to bring your friends to a big meeting next Thursday in school for all those interested in helping with the safety campaign. Y'got it?"

Before the members of the Speech Club could face the front of the room again, Don Libby stepped briskly to Phil's desk and faced the group.

"Angelo," said Don with a smile, "demonstrated how *not* to make announcements."

Here's Don's discussion of announcements.

1. *Stand where everyone can see and hear you easily.* Angelo mumbled from the back of a large room. He should have come to the front, gauged the distance between himself and his audience, and spoken loudly enough to be heard distinctly.

2. *Make a complete announcement — who, what, where, when, why.* He didn't say *who* was sponsoring the meeting — the Speech Club. For *where*, Angelo said at school. In the 2nd floor study hall is more exact. For *when*, he said Thursday. Thursday afternoon at 3:30 is better.

3. *Challenge or intrigue your listeners.* Make your listeners sit up and take notice by arousing their interest or curiosity. You might begin your announcement this way. "You have a date. When? Thursday afternoon at 3:30. With whom? The Phantom of the Highways, the Skeleton in your home. . . ."

4. *Omit any unnecessary information.* Angelo, you remember, said, "I'll make this short and snappy." He lengthened his announcement by those very words. His "I want to urge you all to come. . . ." could be simplified to "Come."



From left to right: Larry Parks and George Macready cross swords in *The Swordsman*, rollicking story of a Scotch feud; Skeptic (Natalie Wood) finds Kris Kringle (Edmund Gwenn) sports genuine whiskers in *Miracle on 34th Street*; He-man (John Wayne) woos clothes-horse (Laraine Day) in *Tycoon*, romantic adventure film, set in Andes.

They Follow the Films

The movie reviews on this page were written by three *Practical English* readers in one of Miss Dorothy Feaster's English classes at the A. B. Davis High School in Mount Vernon, New York.

We are pleased to print the work of these student writers. See if you agree with their opinions. Do they back up their opinions with reasons? Do they tell you enough about the films? Too much? How do their reviews compare with other critics' reviews of the same films? Would you go to see these three films after reading their reviews?

Although our series on "How to Judge Movies" will be officially concluded next week, we will continue to welcome any student-written film reviews. We can always find the space to publish exceptional student work.

THE SWORDSMAN. A Columbia Film. Reviewed by Carolyn Bower.

The Swordsman is the rollicking story of a Scotch feud and comes complete with bagpipes and kilts.

Larry Parks is starred as Alexander, the dashing young heir of the leader of

one clan. Ellen Drew plays Barbara, the daughter of the clan with which Alexander's is feuding. Of course, these two fall in love, and, of course, they can't marry as long as the feud goes on; so Alexander makes peace.

Barbara's three brothers add a criminal touch as they try to revive the feud, but the picture finally rolls around to a happy ending.

The costumes, while slightly fantastic, are gay and colorful; the background is magnificent, and the photography is good.

Despite the rather trite plot and common ending, the picture leaves you with the sound of bagpipe music in your ears, Scotch love songs on your lips, and the memory of an evening which only a picture as well cast as this one could give you.

TYCOON. An RKO Film. Reviewed by James Fine.

RKO's *Tycoon*, produced by Stephen Ames and starring John Wayne and

Laraine Day, is a thrilling and romantic adventure set in the Andes of South America.

John Wayne, cast as an engineer, plays his usual he-man part. He moves mountains, blasts tunnels, and tames floods, but he meets his greatest challenge when he falls in love with the boss's daughter (Laraine Day).

Laraine Day looks stunning in her costumes, but does no real acting. Sir Cedric Hardwicke, Judith Anderson, James Gleason, and Anthony Quinn all turn in fine supporting roles. The direction by Richard Wallace and the screenplay by Borden Chace are only fair. The technicolor photography and the costumes are excellent. Some scenic shots, particularly one sunset, are especially good.

However, if the technicolor of this film were removed, you would have a very poor movie. Laraine Day does a very poor job of acting, and the only thing that saves her from being a flop is her costumes. But if you want to see a fairly long picture with beautiful scenery, and don't care too much about the acting, I recommend *Tycoon*.

MIRACLE ON 34TH STREET. A 20th Century-Fox Film. Reviewed by Lucille Smith.

This 20th Century-Fox film ranks as one of the best motion pictures of the year. It is a film that tries to prove to Mr. Macy and Mr. Gimbel that there really is a Santa Claus! It is both entertaining and interesting to see this theme developed.

No doubt, this was an inexpensive film to produce. It isn't based on a best-selling book or play, and there are no "great big" stars in it. Maureen O'Hara, John Payne, and Edmund Gwenn play the leading roles. The outstanding acting of Edmund Gwenn as Santa Claus helps to make the movie a hit.

A picture of this sort shows that we still have room for pure entertainment in our confused country; such a film promotes friendliness and a feeling of unity among people.

The fact that many of the scenes were actually taken in Macy's and Gimbel's department stores in New York City gives a realistic touch to the photography. Macy's famous Thanksgiving Day parade adds another authentic note to the film.

The idea of making a picture about a fellow who thought he was Santa Claus is exceedingly clever. The story was written and directed by George Seaton, and produced by William Perlberg.

This is the seventh in a series on "How to Judge Movies." Next week we'll conclude the series with a round-table discussion of a new movie by a group of high school critics.



Test Your READING SKILL

ARE YOU a "quick study"? That's a theatrical term for an actor who can quickly form an idea of the character he's to play after reading through a script only once.

To be a quick study, an actor must read each speech intelligently, to discover the character's motives and reactions. He must read the stage directions carefully in order to understand the action of the play. He must read "between the lines" to pick up the author's hints about the character he's playing.

When you've read the *Scholastic* radio script "The State Versus Joe Miller," on page 13, use these questions to test your rating as "a quick study."

What a Character!

Mark each question either *true* or *false*. No guessing allowed. For each question, name a specific point in the script to prove your answer.

—1. Jane disliked the idea of Joe's taking Evelyn to Harmonyville because she was jealous of Evelyn.

—2. Joe really believed that he was merely "borrowing" the car.

—3. Joe was in the habit of telling lies.

—4. As soon as the scene at the roadside begins, you know that Joe and Jane are intoxicated.

—5. In the beginning of the story, Jane is shown as a stronger character than Joe.

—6. In the final crisis, Joe proves to

be a stronger character than Jane is. —7. All the jurors except Mrs. Gilman were stern and heartless by condemning Joe.

"Blood on the Ice," the short short story on page 14, is a *parable* — a fictitious tale which has a double meaning. You can read this story in two ways. First, you can read for the surface meaning, believing in each character and event as they appear to be. Then you can reread the story and probe for the hidden meaning. You'll find that each character stands for a certain sort of person or group of people; and that each incident in the story can stand for similar, but more general and more important events. Also, you'll be able to draw from the story a *moral* — a general statement about the way people behave, or the way things are likely to happen, in real life.

Here are some leading questions to think about and discuss as you're probing for the hidden meaning of this story.

1. Can you name a few of the fox's outstanding character traits?

2. Which was better able to take care of himself, the bear or the fox?

3. If it came to a showdown fight, which do you think would prove stronger, the bear or the fox?

4. If Rene and Agtuk hadn't killed the bear, do you think it would eventually have been killed in another way? Why?

5. Can you think of several morals which can be drawn from the story?

Say It with Poetry

If you take it slowly and thoughtfully, there's nothing difficult about reading poetry. Here is a hint which may help you in reading the two poems, written by students, on page 14: Often, to preserve the rhythm of his lines, a poet will use a sentence structure with which you're not familiar. Be on guard for such phrasing, and analyze it carefully.

A. There are no hidden meanings or difficult phrases in the poem "Human" until you hit the last two lines. At that point, you may need these questions to guide you:

1. Are you sure of the meaning of *lithely* (next-to-the-last line)?

2. Is this line easier to read if you substitute *herself* for *her*?

3. Do you think herring would be as important to young seals as money is to young humans?

4. Do you understand the reason for the title?

B. The author of "What Price Liberty" doesn't make her main point until the last stanza; but she gives examples leading up to this point in each preceding stanza. Did you understand the idea before reading the last stanza? Did you understand fully the author's expression of her idea in the final stanza? If so, you'll have no trouble underscoring the definition of each of these words:

1. *transcendent*: (a) extraordinary; (b) progressive; (c) philosophical.

2. *ponder*: (a) remember; (b) mourn; (c) consider.

3. *foregone*: (a) gained; (b) passed up; (c) received.

LEARN TO THINK STRAIGHT

THE BILL for universal military training (U. M. T.) is in Congress," Bruce Smart said. "There'll be a big discussion of it soon. I hope Congress passes it."

"Then you're un-American," Art Fairbanks fired back.

Art intended to insult Bruce. He expected an angry reply; he thought he had the advantage of shooting the first volley. But Bruce was "wise" to name calling.

"Un-American" is such a vague word that I don't know what it means," Bruce remarked calmly. "Exactly what are you accusing me of?"

Art flushed. "You know what I mean — or else you're a dumbhead."

"Then I'm a dumbhead," Bruce grinned, "but I bet you don't know what you mean, either."

Art admitted that he couldn't define "un-American." And no wonder! Do you know what "Un-American" means? Suppose someone thinks that all Americans are noisy or stupid or unstylish. Then to him "un-American" means "not noisy" or clever or stylish. Before you can define what you mean by "un-American," you must explain what you think is typical of *all Americans* — and that's a large order.

Of what was Art accusing Bruce? Art may disagree with Bruce for many reasons. He may feel that young men shouldn't be required to spend time in military training; he may think that military training will cause wars instead

of preventing them. Then why not *say what he means*? Using a word so vague that you don't know what it means is fuzzy thinking. Also, it's unsportsmanlike. Using a name-calling word instead of saying what you mean doesn't give the other fellow a chance to defend himself.

Challenge name callers with these two questions: (1) What does the word mean? (2) Exactly what is your accusation against the other fellow? If you can't answer the first question, you're out on a limb. Use the answer to the second — and skip the name calling.

Challenge the "taggers" and the "labelers" who use the words "jerk," "beaver," "stuffed shirt," "character," "teacher's pet," and "snob." (1) What does each of these words mean? (2) For each word list five different circumstances that you might describe with it.

from JANE

Dear Joe,



SO YOU don't like the New Look! Well, perhaps you'll be more sympathetic towards another vogue which I'm plugging. It's the *New Sound* — it's here, and I've got it.

A few months ago I appeared on a radio forum with a group of other Central High-ers. The station made a transcription of the broadcast, and the manager played it back for us after the program.

The next day, I joined the Speech Club.

I'd been shocked into pink and purple fits by the sound of my own voice! I squeaked and droned and mumbled and slurred my words. At first, my voice sounded flat and monotonous. Later, I spoke shrilly and indistinctly.

At the Speech Club sessions, I began to realize why my voice made such a poor showing. *Good tone* and *good enunciation* are the two cornerstones on which you build a pleasant voice; and I had neither. Fortunately, though, I also discovered that both tone and enunciation can be developed. It's all done with vowels and consonants.

Sloppy vowels are at the bottom of tone trouble. My voice lacked warmth and color; it sounded flat and tinny. That

was because I didn't open my mouth wide and let those *a's*, *e's*, *i's*, *o's*, and *u's* come out. Another problem was that I didn't breathe deeply and slowly. I took tiny gasps of air, in somewhat the same fashion as my pet guppies.

Now I'm breathing away like a prima diva; I can inhale, hold, and exhale *s-l-o-w-l-y*, each to a count of four. Much of the credit goes to the train-calling exercises I've been doing. Try them! They're fun. Take a deep, slow breath and then let it roll out over something like, "Pullman train leaving on track four for Chicago, Buffalo, and Ontario." Draw out your syllables, and open your mouth widely around those vowels. (This exercise may not endear you to your neighbors, but it does wonders for your voice tone.)

My other problem — poor enunciation — hinged on consonants. I wasn't careful enough to pronounce each one clearly and separately. My audience was never sure whether I'd said *bear* or *pear*, *moat* or *note*. To put an end to that, I limbered up my tongue. Starting off slowly, I gradually worked up to rattling "Peter Piper picked . . ." and "A tooter who tooted the flute . . ." with perfect clarity.

It wasn't only my tongue that needed limbering. My vocal chords, my lips, and my jaw had been tensed, too. When I relaxed and let them do what comes naturally, I cleared the foggy dew out of my enunciation.

I still have a few stumbling blocks. There's my tendency to speak too loudly; but I *am* trying to turn down the volume knob. My pace in speaking isn't adjusted yet, either. Sometimes I drawl lazily; when I'm excited, I still race along as if I were jet-propelled.

I'm making progress, though. If you hit these parts for a visit around Easter, be sure to give me a buzz, won't you? You must lend an ear to my New Sound!

Sincerely yours,

Jane





PERFECT

AT TAFT High where Lois Latham studies, each student rotates from job to job in a practical training program. Lois has just been assigned to assist Miss Huss, the school clerk. One of Lois' duties is to take care of all outgoing telegrams.

Here's the first telegram that Lois sends. It's to Miss Mavis Jones of Duluth, whom Superintendent Hunt wants to interview for a job when he's in Duluth on Friday.

PLEASE GET IN TOUCH WITH SUPERINTENDENT HUNT WHEN HE IS IN DULUTH ON FRIDAY FOR THE DAY. HE WANTS TO INTERVIEW YOU FOR THE JOB OF HOME ECONOMICS INSTRUCTOR. CALL HIM AT THE BREAKERS HOTEL WHERE HE WILL BE.

Wait, Lois, don't send that telegram!

1. *Have you used as few words as possible?* Couldn't you condense some of that information? Is the *please* necessary? Is it essential to state what the job is? Miss Jones and Mr. Hunt have already corresponded about the job. You don't need to mention what the job is.

2. *Is your message clear?* What does "for the day" mean? From 6:00 a.m. until midnight? Or from 10:00 a.m. to 5:00 p.m.?

Let's see if you can't send Miss Jones a clear message in ten words. Impossible, you say? Here's one way of doing it.

CALL BREAKERS HOTEL FOR INTERVIEW 930AM TO 530PM CST FRIDAY. EMERY-HUNT.

Telegraphically speaking, that message adds up to ten words. Here's how the telegraph company counts from one to ten.

1. Every dictionary word in the message counts one word. Never skimp on words, though, at the expense of writing a confusing telegram. "CALL BREAKERS HOTEL" may be confusing to Miss Jones. She'd be sure to understand if Lois said, "CALL ME, BREAKERS HOTEL . . ."

2. Groups of letters and numbers are counted at the rate of five characters per word. In such groups, figures (930), punctuation marks (colons, decimal points, etc.), and symbols (#, %, for example), count as one character each. Therefore "930AM" is only one word while "nine thirty in the morning" would be five words; and "CST" also is one word.

Quick, Lois!

After several days of her new assignment, Lois was almost T. P. (Telegram Perfect). Here she is "in action":

1. Miss Huss says, "Wire \$25 to Coach Blake who's in Big Rapids."

Lois fills out a telegraph company money-order application for \$25, calls for a messenger from the Service Squad, gives him the money order and instructions for billing the School Activities Fund. Coach Blake will be notified to

collect the money at a Big Rapids telegraph office.

2. "Lois," says Miss Huss, "I don't understand the Playbook Company's reply to our order for six copies of *Youth on Roller Skates*." Exactly how did we word that telegram?"

Lois goes quickly to the files. When she sent that telegram yesterday, she made an original for the telegraph company and three carbons. One carbon was for her own files; a second she mailed to the Playbook Company for confirmation; and the third she sent to the School Activities Fund, to be used as a check on the telegraph company's monthly bill. On all of the carbons she inserted her initials and Mr. Hunt's, just as she does on letters.

3. "Send a telegram to Superintendent Hunt who's enroute to a conference in Chicago. He'll arrive at the Stevens Hotel early tomorrow morning, and it's important that he receive the wire before he leaves the hotel for a 10 a.m. meeting."

Lois sends two copies of the telegram. One, of course, goes to Mr. Hunt at the Stevens Hotel. As a double-check against slip-up, she'll send the other to him in care of the train, addressed with: the train name or number, the railroad line; Mr. Hunt's destination; and, if possible, his car and berth reservation.

4. "Lois, please see that we hear from the telegraph company about the delivery of the telegram we are sending to the Elite Paper Company."

By typing "REPORT DELIVERY" on the top of the telegram, Lois informs the telegraph company that she wants a report on the time the message was delivered.



HOW'S THAT AGAIN?

By SLIM SYNTAX

What is the meaning of *coup de grâce*? I came across this in my reading the other day.

L. R., Baldwin, Long Island

Coup de grâce, means the death blow — or the finishing touch. A knockout blow in a prize-fight is often called the *coup de grâce*.

Which is correct:

I *bumped* into him.

I *bunked* into him.

R. V., Miami, Fla.

I wouldn't use either in formal speech or writing. But, for everyday purposes, when you and your language

can be appropriately informal and colloquial, *bumped* is your man.

Bunked, in the sentence above, is absolutely incorrect. A bunk is "a case or frame attached to a wall to serve as a bed, as on a ship." As a verb, it is used informally to mean "to occupy or share a bed." So, you can bunk *with* him, but you can't bunk *into* him.

When should you use *less* and *fewer*?
F. M., San Diego, California

Less when you mean amount. *Fewer* when you mean number.

We have had *less* rain this month. (You're not counting the raindrops.) There are *fewer* raindrops in this glass. (Here *you* are counting raindrops — I don't know how.)

How do you pronounce *rooft*? I can't decide.

T. S., Washington, D. C.

Webster's prefers *rooft* — long *u*

sound, as in *food*. I'm on Webster's side.

Some people say *rooft* — short *u*, as in *full*. Let 'em. You say *rooft* (long *u*) and play in my backyard with Webster.

What is the correct pronunciation of *long-lived*?

Marilyn S., Columbia, S. C.

Pronounce it to rhyme with *deprived*. The *i* is long like the *i* in *bite*.

The other day I saw the following on a menu: *hors d'oeuvre*.

What is it and how do you pronounce it?

A. M., Bridgeport, Conn.

Hors d'oeuvre is the French for relish or appetizer usually served at the beginning of a meal. It's easier to eat than pronounce. Here is approximately how it sounds in French: "or derv." There's no *horse* in this word — as yet.



PRACTICE MAKES PERFECT



Vol. 4, No. 7, March 15, 1948

NAME _____

CLASS _____

Watch Your Language!

Are we still partners in the firm of *Irregular Verbs, Inc.*? Good. Then let's see how much we remember of last week's little tussle with these "irregulars." You just fill in the *past tense*. Three points for each. Total, 30.

Present Tense

burst

buy

catch

choose

come

do

draw

drink

drive

drown

Past Tense

My score _____

Today we're going to take up a few more irregular verbs. We're adding 15 because some are so easy we're almost ashamed to include them.

Verb

Present Tense

Past Tense

eat

eat

ate

fall

fall

fell

fly

fly

flew

freeze

freeze

froze

get

get

got

give

give

gave

go

go

went

grow

grow

grew

hurt

hurt

hurt (careful!)

know

know

knew

lay

lay

laid (Watch this one!)

lead

lead

led (Tricky, eh?)

leave

leave

left

lie (recline)

lie

lay (This is a terror!)

lie (to fib)

lie

lied (uh-uh!)

Most of these are easy, but there are a few that need very special attention. Give it to them!

Now fill in the blanks with the correct form of the verb. Two points for each. Total, 30.

1. I shall _____ as much as I want.

(eat)

2. Last week, I _____ off my chair.

(fall)

3. I saw the fly as he _____.

(fly)

4. Byrd and his men almost _____.

(freeze)

5. Last term I _____ a higher mark than before.

(get)

6. I _____ all I had.

(give)

7. Yesterday, I _____ to the movies.

(go)

8. The plants _____ almost overnight.

(grow)

9. He _____ himself in Sunday's game.

(hurt)

10. I never _____ how bad he was.

(know)

11. I _____ the book on the table last night.

(lay)

12. Eisenhower _____ our troops to victory.

(lead)

13. He _____ for Chicago last Friday.

(leave)

14. I _____ in bed all of last week.

(lie)

15. "Then you _____ when you were asked that question," said the judge.

My score _____

P. S. We'll be out of the irregular woods in two weeks! Keep pitching!

Are You Spellbound?

The last two columns on doubling the final consonant weren't too easy, were they? But you've all been very good sports. You've taken them in your stride. At least, we haven't received any poison-pen letters!

Today we're going to polish off a few more demons —

and then we'll give you a few super-duper demons for that monster spelling bee that's coming.

1. *Imagination*. Why some students spell this with two *m*'s is one of the great unsolved spelling mysteries. You be different. Spell it right — with one *m*.

2. *Laboratory*. The tricky part of this word is *labor*. Just look at it this way: *Labor* a tory.

3. *Library*. This one's an old friend — or rather an old menace. He's first cousin to February. Watch for that first *r*: *li br a ry*.

4. *Lightning*. This is what you get struck by — if you aren't careful. Two syllables: *light ning*.

5. *Lightening*. This is what you do when you make something easier for someone. You *lighten* the load.

6. *Loose, lose*. These two words are just *troublesome*. Give them special attention.

Loose — Jim made a *loose* (not tight) knot.

Lose — If you play today, you may *lose* the game.

7. *Twelfth*. It's that crazy combination at the end that may get you. Keep your eye on the *th*.

Mark each of the following sentences either **W** or **C** (if there is no misspelled word). Underscore the misspelled words and correct them in the spaces below. Five points for each. Total, 50.

1. I like working in a labratory.
2. There are too many lose ends around.
3. Lightening never strikes the same place twice.
4. We have a large library in school.
5. My collar is loose.
6. Don't loose your head in an emergency.
7. Some boys have no immagination.
8. This will be my twelft attempt.
9. Why don't you try lightening my burden?
10. Please try. You have nothing to loose.

My score _____

My total score _____

Super-Duper Demons

Add these to the others you have in your notebooks. Look up the meaning if you don't know them.

fricassee — (It's good to eat, too!)

gherkin — (A kind of pickle — but harder to spell.)

scissors — (Don't laugh. It's not so easy.)

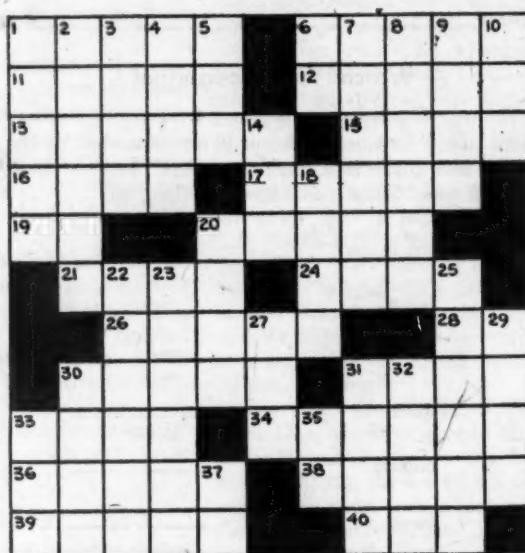
pinnacle — (It's not a card game.)

catarrh — (Burl Ives can't play this.)

Take a FLING at This!

Pitch into this puzzle determined to make a top score of 92 — counting 2 points for each of the 46 words.

Here's a hint which is worth a good 16 points: The puzzle includes eight words which are first cousins to "fling." Those words are: *hurl, darts, heave, dash, casts, throw, propel, shed*.



ACROSS

1. *Soldiers* —, novel by Rudyard Kipling.
2. "Oh, to be in England now that —'s there," — from "Home - Thoughts from Abroad," by Robert Browning.
3. To be thrown up, or raised, as ground; *also* (nautically) "— ho!"
4. Cost (noun).
5. Entangles; *also* untwists.
6. Poems like that which Keats wrote "To a Nightingale."
7. Part of a stove.
8. Spoke in a shrill voice.
9. Title of book by Charles Lindbergh.
10. Falter, hesitate.
11. River near the Pyramids.
12. Heroine of Wagner's opera, *Lohengrin*.
13. Throws forth a fishing line.
14. An ancient Roman's "6."
15. Mark of punctuation meaning "the same."
16. Throw off, repel.
17. A reality, a truth.
18. "— Lore," a Boy Scout merit badge class.
19. Islands.
20. Throws with quick effort.
21. "Over —" — song by George M. Cohan.
22. Stevenson's initials.
23. Prevents.
24. Two thousand pounds.
25. "Beware the — of March!" — from *Julius Caesar*, by Shakespeare.
26. Throw against violently.
27. Leading man or lady.
28. Throw with violence.
29. A sudden outburst.
30. Abbreviation for two Latin words meaning "In the year of our Lord."
31. Southeast (abbrev.).

DOWN

My score _____

ANNOUNCER: This play might take place any day of the year in any part of the United States. The story of Joe Miller is a common one in court records. Maybe it's happening somewhere near you at this very minute. You may read about it in the newspapers one day and forget about it the next. But to the people who take part in it, the Joe Miller story is an unforgettable, horrible memory. It needn't have happened.

(A low, confused murmur of voices. Three loud knocks of a gavel. A second of absolute silence)

JUDGE: Order in the court! Ladies and gentlemen of the Jury: You have heard the case of the State against Joseph Miller, charged with theft, driving while intoxicated, and manslaughter. The evidence on both sides is now complete. Before you retire to consider the verdict, the Court charges you as follows: In spite of the youth of the defendant . . .

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The State

VS

Joe Miller

By Gladys Schmitt
and Pauline Gibson

(Again the confused murmur of voices. A loud knock. Silence)

JUDGE: In spite of the youth of the defendant, it is plain from the evidence that he knew exactly what he was doing when he took the car. It is plain also that he realized that liquor would make him incapable of safe driving. Therefore, ladies and gentlemen of the Jury, this Court charges you to allow no leniency because of the defendant's years.

(Low, confused murmur of voices. Loud knock. Silence)

JUDGE: Order in the court! Retire for

the verdict. Escort the prisoner to his cell. Court adjourned until verdict is reached.

(Confused murmur. Steps. Shuffling and coughing. Fadeout)

ANNOUNCER: And when Joe Miller returns to his cell, he does not return to wait in peace. His mind is tortured with pictures. His family sitting white-faced in the court room, waiting, like himself, for the verdict. His friends at high school, amazed and horrified at the thing that has happened to him. Jane on the witness stand. The future that he dares not even think about. He sees the neighborhood street where he walked home from school one afternoon, not so many months ago.

(Whistling of any popular tune. Steps approaching)

JANE: Oh, hello, Joe.

JOE: Hello, Jane. Where are you bound? Wait a minute. You're just the person I'm looking for. I want to talk to you.

JANE: Sure. What about?

JOE: Nothing much. Only . . . How would you like to go to Harmonyville with me Saturday night? There's a new roadhouse there — a swell place —

JANE: It sounds like fun, Joe, but . . .

JOE: It's the best place on the highway . . . big floor . . . all fixed up with nice decorations . . . a first-class dance orchestra, and —

JANE: But you know, Joe, we can't get to Harmonyville. There's only one

(Continued on page 16).



By Popular Request

IN OUR January 5 Jam Session (asking "If You were the Editor of This Magazine, What Changes Would You Make?") many of you requested "more student writing." We said, in reply, that if you'd send us your writings — short stories, poems, book or movie reviews, etc. — we'd print the best contributions.

Here are the "best" received, so far. We hope you'll like them and that you'll send use more — more — more.

Blood on the Ice

The dark eyes of the polar bear could discern only what was beneath his black nose. But his nose told him that the quest must continue. The cold wind that swept in from the north carried no scent of an open lead; therefore, there would be no seals. The polar bear sat down, bracing his huge body with his ponderous front paws, and looked behind him. Though it was high noon, the ice upon which he sat was revealed as a dim, almost gray sheet that here and there was broken by a tiny ridge. There was no sun, or light, except when the aurora borealis flashed its weird radiance.

The polar bear was looking for his constant attendant, and for the past ten days, his partner in hunger. Presently he saw him. The little white fox sat ten feet away. In the gloom his eight-pound, thickly furred body was a warped image that seemed to shimmer into and out of the frozen background. The fox's bushy tail was curled about his legs, and the steady wind that whipped out of the north ruffled his fur. He lifted a front paw, held it against his body a moment, and put it back down on the ice. The fox then warmed his other front paw. The polar bear turned and took one step towards the tiny creature. Like a slithering ghost, the fox glided ten feet back and sat down again. For almost a month he had followed the bear, always maintaining his distance.

The first day the fox attacked himself to his huge host, the bear had stalked a seal at an open lead. The polar bear had crouched close to the ground and slowly and steadily advanced on his haunches. Soundlessly he approached the dozing seal and with one great stroke of his powerful paw he killed the helpless seal. The bear ate his fill while his companion sat his usual distance from his host, instinctively knowing that he would also feast in a few minutes. When food was plentiful, the polar bear did not eat all of his kill and thus he provided a meal for the cunning little white fox. This incident



was repeated over and over many times afterwards.

In the weeks that followed it became much colder and food became scarcer. The lead holes of the seals were frozen closed so that they could not come out from under the ice.

One day as the polar bear was sitting watching the ice for seals, he happened to notice his small companion dozing off a bit. As quick as a flash he turned and raised his paws and crashed them down. But the fox just rolled to one side of the enormous paws and made off again stopping ten feet from the polar bear.

One day the polar bear saw smoke rising from a small igloo and he came closer to investigate. This igloo belonged to Agtuk, the Eskimo, who had been hired by Rene Pelage, the French fur trader, as a tracker. Because of the famine which was caused by the colder weather, Agtuk and Rene were driven to go out in search of food every day.

As the two men sat in the igloo, they heard a faint call of the white fox. Going outside, they saw the polar bear hurrying away. Agtuk picked up his rifle and fired a few shots after him, but the polar bear was gone in an instant. At once Rene and Agtuk packed their guns and ammunition. They tracked the bear a whole day before they got sight of him and then decided to rest. The polar bear, tired by their continued chase, had also sat down to rest. He did not know that they were so close. He closed his eyes twice and when he opened them again he saw Agtuk and Rene face to face with him. He roared and gave a mighty lunge. Then there was a terrifying explosion which stopped the polar bear dead in his tracks.

Agtuk came cautiously closer to make sure the bear was not faking. When he was sure the bear was dead, he jumped about in wild excitement. He knew now they would have plenty of food to last for a few weeks.

Agtuk and Rene proceeded to skin the polar bear and cut off the raw meat which they wanted. After they were finished all was quiet and, as if out of nowhere, came the little white fox. He ate his fill of the bear meat and then sat down to rest in his usual position with one paw up at a time. The little

fox seemed content because he was now saved from starvation. For as he had planned, he would eat if he followed the polar bear long enough.

*Gilbert Reich, 16
Steeltown (Pa.) High School*

Human

A he seal met a she seal while drifting through the sea.
Said the he seal to the she seal, "Come, dear, and swim with me."
Though he was a handsome he seal, with coat so black, so sleek,
And she a dainty she seal, petite and very chic,
With a toss of her bright head, on her lips a smile of scorn,
(While the sun was casting rainbows on a pearl dew misty morn)
The she seal turned her lithely; she would not play the game,
For the he seal was a poor seal, not a herring to his name.

*Margaret Renshaw, 15
Wyandotte H. S.
Kansas City, Kansas*

What Price Liberty

Oh, for the days of the sword and the cloak,
Oh, for the days of romance,
When girls had long tresses and women wore dresses
Instead of their husbands' old pants!

Oh, for the days of the quaint minuet,
When dancing did not make one windy,
When no jitterbug could cut up a rug,
And no one had heard of the "Lindy!"

Oh, for the days when women were queens,
And men could recline at their feet,
When 'kerchiefs were spread for ladies, instead
Of knocking them down for a seat!

They speak of the progress we women have made
As one nothing short of transcendent,
Yet, ponder upon the things we've foregone
By being so darned independent!

*Corinne Rose, 16
James Monroe High School
New York, N. Y.*

DO YOU realize that this house is a collection of booby traps!" Phyllis exclaimed, looking up from a magazine.

"What a way to talk about your home!" Mrs. Goddard protested.

"Oh, everything looks fine," Phyllis said, "but actually danger lurks in every corner."

Mr. Goddard peered over his newspaper. "Phyllis, you have a room of your own. Why don't you go upstairs and practice your dramatics lessons in private?"

"Pay no attention to your daffy daughter," Ted laughed. "Phyllis has just read a magazine article, and it's gone to her head."

"Don't try to brush me off, Ted Goddard," Phyllis retorted. "That was an important article. It gave me the screaming meemies to discover all the horrible things that can happen to you right in your own home."

"Why, I read that article on home accidents, too," chimed in Mr. G. This time he dropped his paper into his lap. "It certainly made me realize that there were some repairs to be made, and safety devices to be installed, on our home front; but I'd forgotten to attend to them."

"That's the point!" Phyllis shouted triumphantly. "Let's get to work on those things pronto."

"But I still can't imagine what dangers you mean—" Mrs. Goddard began.

"O.K., Mom, you come on a tour of inspection with me," replied Phyllis, grabbing her mother's hand.

"I'll bet you can't find ten hazards in the whole house," Ted heckled.

"You're on," retorted his sister. "I'll make a deal with you. I'll find it, you fix it! That's the way to avoid home accidents."

Danger Signals

"Just for fun, let's make Ted the first guinea pig," Phyllis suggested, leading her family into her brother's room. She looked around thoughtfully, then exclaimed, "My first discovery counts for two points—it's a double hazard. It's that long electric wire running under the rug. First, that will fray the cord and may cause a short circuit. Second, it's a splendid way of tripping people. You'll have to rearrange your lighting fixtures, Ted, so you can use shorter wires; and you'd better examine cords for frayed parts that need repairing."

Meantime Mr. Goddard had been examining the framed photographs hanging on the wall. "Never knew you were such an old-fashioned fellow, Ted," he told his son. "That nail-and-string technique for hanging pictures went out with Model T's. Better get some proper picture-hanger hooks or your pictures will be sitting on the floor."

GETTING YOUR MONEY'S WORTH

Find it FIX IT!



Turning from the wall, Mr. Goddard tripped on a frayed edge of the rug.

"Wonderfull!" exclaimed Phyllis.

"What do you mean—'wonderfull'?" grunted her father, regaining his balance.

"A perfect example of how dangerous rugs can be," replied Phyllis calmly. "We'd better examine every rug in the house to see that there are no loose edges on them. Also, we should find a way to anchor down the small rugs."

"I'm glad you reminded me of that," said her mother. "I've been saving the rubber rings from the metal caps of jars. I'm going to sew them on the under sides of all the scatter rugs."

During their inspection of the other bedrooms and the living room, the Goddards turned up these additional hazards: poorly arranged storage shelves in closets; unsteady legs on several chairs; footstools which might cause trips; window screens which were insecurely attached to the windows; rickety, dented screen in front of fireplace.

Is Your Goose Cooked?

"Ten hazards, so far," Phyllis gloated. "Have you noted them, Ted?"

"I have. In fact, you've converted me. I'm almost afraid to walk into the kitchen—" answered her brother, tip-toeing cautiously into that room.

"My goodness," interrupted his mother. "I never realized how close the window is to the stove. Look how the breeze is blowing the curtains towards the gas burners. I'd better shorten all the curtains and make tie-backs for them!"

As Phyllis moved to pull open a cupboard drawer, she bumped her head on a cupboard door which was ajar. "Ouch! That should've been closed tight!"

"I have a better solution," her father smiled, "I think I'm going to be in a carpentering mood on Saturday, so I'll replace all those swinging doors with sliding ones. They're safer."

Further examination of the kitchen

revealed these other danger spots: sharp knives dropped haphazardly into drawers; sharp tools stacked awkwardly on the floor of the pot closet; a large hammer with an insecure head; loose plaster on the ceiling over the stove.

After casting a critical eye on the bathroom, the family added these changes-to-be-made to Ted's list: buy a rubber mat for the bathtub; fix leaking pipe which causes pool of water to form around basin; install vertical metal bars on wall beside tub; tighten wall fixtures on towel bars; label carefully all medicine bottles—and wrap rubber bands around all bottles of poisonous medicine.

A number of changes had to be made, the Goddards decided, in the steps leading into the cellar. They listed: install handrails along both walls of staircase; change electric wiring so that light can be switched on and off from both top and bottom of steps; repair second step, which is loose.

The safety features which the Goddards lined up for the cellar included: clean out all oily rags, old newspapers, etc.; have serviceman clean and check flue pipes of furnace; whitewash jutting corners and low beams.

"Whew!" exclaimed Ted, as the family walked upstairs. "It's unsafe to go wandering around this house! I feel as if I ought to crawl into bed and stay there for a month."

"You'll do nothing of the kind. We have a busy month ahead of us—with all those repairs to be made," reminded his sister.

"And there may be even more work than we suspect," Mr. Goddard suggested. "After all, we're still not experts in home safety and repair. I'm going to write to a number of organizations like the National Safety Council and the American Red Cross and Consumers Union. They must have checklists and pamphlets which give complete details. When we get all their material, we can have another really thorough 'find-it-and-fix-it' session."

State vs. Joe Miller

(Continued)

train a day, and you haven't got a car.

JOE: I know. But I can get a car.

JANE: How?

JOE: Easy. Borrow one.

JANE: Who's going to lend it to you? Your brother-in-law?

JOE: Nothing doing — not him — he's a skinflint —

JANE: Well, who?

JOE: Does it matter who? Isn't it all right, just so long as we can get a car, and have a good time? It's a year since we've been to a *real* dance —

JANE: Well, you know I want to go — you know I'm really fond of you and dancing and all that. But —

JOE: But what?

JANE: But who's going to lend you this car?

JOE: Well, if you must know, nobody's going to lend it to me. I'm just going to borrow it.

JANE (scared): You mean you're going to *take* it?

JOE (annoyed): Oh, for heaven's sake, don't get excited about nothing. I'm not going to take it. You take things when you mean to keep them. I'm only going to *borrow* it. I tell you —

JANE: Listen, Joe. Let's stay home, or go up to Cicco's and dance instead. I like Cicco's — we've had a lot of good times there —

JOE: Oh, the heck with Cicco's — I'm sick of going to that old place. If you won't go up to Harmonyville with me, do you know what I'll do?

JANE (scared): What?

JOE: I'll take Evelyn instead of you — that's all.

(Second of silence. Whistling)

JANE: Joe . . .

(Whistling)

JANE: Joe, don't take Evelyn . . .

(Whistling)

JANE: I'll go up there with you, Joe. I don't want you to take Evelyn. She's even crazier than you are. You'll both get into awful trouble. I'll go.

JOE: Will you, really?

JANE: Yes. But where are you going to "borrow" this car?

JOE: Back there — right in back of you — look over your shoulder.

JANE: I don't see any car.

JOE: You see the garage back of Mr. Anderson's house?

JANE (terrified): You aren't going to take his roadster?

JOE: Certainly. Why not? He pays me to drive it for him sometimes. I can handle it better than he can.

JANE: But he'd be furious if you used it without asking!

JOE: He won't know anything about it. The Andersons are out of town. And the old cart's just sitting there getting rusty. It won't hurt to borrow it just



ANNOUNCER: And so to Joe, the whole affair looked simple enough. He'd "borrow" the car, have his evening's fun, and return it. Nobody would ever know the difference. And Jane went along because she couldn't bear to have him call her a poor sport. It was fun at Harmonyville. The floor was good; the orchestra, first-class. And because everybody was having drinks, they had some, too.

(Fade in dance music under dialogue)

JANE (her voice higher and shriller than usual): Joe, it is fun! Much more fun than Cicco's.

JOE (a bit thickly): Aw, what'd I tell you, Jane? Didn't I tell you this was a swell place!

JANE: And I almost didn't come. (Laughs) That's a good joke on me.

JOE: Sure. That's a good joke on you, kid. Come on, d'you want to dance some more?

JANE: Not right now. I'm tired or something.

JOE: What'sa matter — can't take it?

JANE: Sure I can take it! But I feel kind of funny when I dance now. Don't you feel kind of like your head was going around? (Laughs) Funny feeling.

JOE: Sure! The old head's spinning around like a top. Come on, let's dance some more anyway!

JANE: Joe! (Suddenly serious) What time do you suppose it is?

JOE: Dunno . . . and don't care. Come on, let's dance.

JANE: Joe, it's terribly late. We have to drive all the way home yet. And it's foggy outside.

JOE: What of it! Be a sport. Stick around, kid.

JANE: We have to go right now. Look, there's a clock. I've simply got to get home. Come on . . . (fade)

JOE (calling): Jane, come on back! I don't want to go home yet.

JANE: I didn't know it was so late. Come on. Please, Joe.

JOE: Oh, alright. Alright. I'm coming.

(Music fades out. Fade in whir of motor growing louder as indicated. Loud blast of automobile horn)

JANE: Joe . . .

JOE: What'sa matter now?

JANE: Maybe we'd better stop at the next sandwich stand. I'd like a cup of coffee, wouldn't you?

JOE (stubbornly): No, I wouldn't like a cup of coffee. Coffee's for drunks, and I'm not drunk.

JANE: Please do drive carefully, Joe.

JOE: You sound just like a traffic sign. I'm driving carefully, ain't I? (Angry) Ain't I — ain't I?

JANE: Yes. Yes, you are. Please don't lose your temper.

(Continued on page 18)

by Gay Head



BOY dates GIRL

GIRLS TELL US there are two major mysteries in connection with the stronger sex that they'd like explained:

1. Why does a woman-hater hate?
2. Why does the boy-next-door treat a girl like a hunk of old seaweed until she rates a rush from the town's big Beau Brummel?

We haven't got all the answers, but here are a few angles worth exploring:

Q. Recently a new boy enrolled in my typing class. (Very handsome!) Although he's been in class a month now, he won't talk to girls, even when they speak to him. I fear he is a misogynist. Isn't there some way I can get on a friendly basis with him?

A. A misogynist (in case your dictionary isn't as handy as ours is) is that perplexing specimen of manhood more commonly known as the Woman-Hater. There's one in every school, and usually more feminine tears are shed in his behalf than for the most rambling Romeo in the crowd.

For some reason his scorn of the weaker sex sets the gals' imagination on fire. They yearn after him the way a heifer yearns for the sweet corn on the other side of the barbed wire. And sooner or later, all this pent up emotion gives way, and they fling themselves in his path — often the worst of all possible ways to charm a w.h.

When a boy blacklists all women regardless of whether they are witty, pretty, or charming, it usually takes

more than wit and a wink from you to change his mind. Stop worrying about why you don't rate and start figuring out why he hates women.

We've discovered that a good half of the boys who've "got no use for the women" are just plain shy and scared of the skirt squad. They've found that masquerading as woman-haters is an easy way to cover up their lack of "know how" with the girls.

That's why the if-you-won't-chase-me-I'll-chase-you approach is such a poor one. The joe who is already afraid of a girl, only becomes more terrified when half a dozen lovelies close in on him. (Remember how you felt before you learned to swim? Did Cousin Duffy's threats to toss you in the drink make swimming seem more attractive?

What do you do with the girl-shy guy? Instead of putting him on the spot with tender glances in typing class, but why not rig up a party where he can observe from a back seat that girls (all girls, not just yours truly) aren't so bad. Ask the boys in your crowd to invite him. Make the occasion a casual get-together at someone's home. Don't try to pair him off with one girl; keep the emphasis on group activities.

Or invite him to participate in some extra-curricular project at school. The Players can always use an extra scene-shifter. The *Jackson High Courier* probably needs more recruits to sell ads. You'll have to sell him on the idea that the group needs him, and disguise the fact that you could use a little of his interest, too. Once you get him in a situation where he has to walk and talk

with the gals "on a business basis," he may discover the species is not so terrifying.

Q. We live in a small town, and the boys here never date a girl until the most popular boy in town has dated her — even if the girl is the boy's best friend. We're disgusted with them and wondered if you could tell us how to get them to ask us for dates?

A. Why do all the lads wait for Bret Adams to put the seal of approval on the datable gals, instead of doing a little prospecting on their own?

Maybe all the boys but Bret are sheep at heart; but we doubt it. More likely the answer goes like this:

Bret's probably a fellow to be reckoned with — captain of the football team and editor of the school paper, perhaps — looks good in his clothes and sounds good in class. Such an all-around fellow can't help but attract the attention of all the girls in sight. You nominate him for every office that comes along, and make him the hero of every story you tell. He becomes every sophomore's not-so-secret passion.

Now, if Bret didn't deserve this applause — if all he had was a slick and superficial line with the girls and no brains or brawn to back up his accomplishments — he'd be strictly a ladies' man. His opinion wouldn't rate with the boys at all. But since Bret is a good guy, the boys can only concur with your approval and climb on Bret's bandwagon. Anything Bret says or does is okay; the gals Bret dates must be the gals to date.

So? So the moral is that it's not wise to give one boy all the build-up. Bret's a fine fellow, but he doesn't have a monopoly on all the charm and talent in town. Isn't Spud the star of your science class? Even Bret can't rhumba like Linc Jones. Chum Harris would be just as good a president of the junior class as Bret, and would have more time to devote to the job. Sam Klutz has the best sense of humor for miles around — but you laugh harder at Bret's jokes.

Unless you applaud the performances of the minor characters in your cast, they'll never have the confidence to tackle starring roles. And if every girl in town wants to be a leading lady comes Saturday night, you need a lot of stars. Public opinion (that's you) has a lot to do with making the stars.

Obviously, the solution to a one man town can't be effected overnight. But try giving every man credit where credit is due. As soon as Spud, Linc, Chum, and Sam begin to feel that they, too, rate high in your eyes, they'll stop low-rating their own opinions and won't need Bret to tell them how and with whom to spend their Saturday nights.

State vs. Joe Miller
(Continued)

(Whir of motor quickens)

JOE: Let's tear up the road, what do you say, kid?

JANE: No, let's not, Joe.

JOE: Why not? What's matter with you? There's not a car anywhere — we haven't passed a car yet —

JANE: I know, but we might.

JOE: You make me sick. You're a poor sport. I shoulda taken Evelyn.

JANE: Listen!

JOE: What am I supposed to listen to? An owl?

JANE: I thought I heard —

(Siren whistle at a distance)

JANE: Listen! What's that?

(Siren whistle a little closer)

JOE: Oh! What'll we do — what'll we do? That's a police siren — that's the police —

JANE: Don't step on it — don't step on it, Joe — we're going too fast already —

(Sound of motor louder and faster)

JANE: Joe! Don't drive fast like that!

JOE (breathless) Don't be a fool — I can't let myself get caught — I've got to get out of this — I've got a stolen car — a stolen car —

(Siren, closer)

JANE (shouting): Joe!

JOE (shouting): Shut up! Let me alone!

JANE (shouting): You're going too fast, Joe! And this fog — you can't see what's in front of you —

(Siren, closer)

JOE: I've got to get out of this — I've got to get out of this.

JANE: Oh, stop! Please, please stop — seventy miles — you're going seventy miles —

JOE (shouting): Shut up, let me alone!

(Siren, very close)

JANE (shouting): Slow down, please, please, there's a bend in the road here — someone may be coming the other way. Joe, Joe!

(Very loud, fast whir of motor. Distant horn)

JANE (shouting): Put on your brakes! Don't — for God's sake, don't turn that curve — there's a car — lights — a car —

(Screams. Loud, jangling crash. Siren. A second of absolute stillness.)

JANE (panting): Joe.

JOE: Oh, are you hurt — are you hurt, Jane?

JANE: No . . . I don't know . . . somebody's moaning over there.

JOE: We're in for it now. We're in for it now. Is that — is that blood on your arm, Jane?

JANE: I'm all right. Are you hurt?

JOE: No . . . not much. But we're in for it, Jane. The car's smashed.

JANE: That . . . that isn't the worst of it. Look — look over there —

JOE: Where?

JANE: There — lying out there on the side of the road — on the bank —

JOE: What's that?

JANE: That — that's the driver of the other car —

JOE: Hurt bad?

JANE: He doesn't move. Come on, we've got to find out.

JOE (groaning): Can you make it across the road?

JANE: Yes, give me your hand.

JOE: Jane! Look at him!

JANE: Joe! He must be . . . he must be . . . (gasps) Joe . . . he's — he's dead!

JOE: Oh, what'll we do, Jane? Oh, Lord, what'll we do now — what'll we do?

JANE: Nothing, I guess. I guess we can't do anything now. It — it's too late to do anything now. The police are coming. We — we'll just have to stay here and wait.

(Loud siren. Slow fadeout)

(Shuffling. Low coughing. Fade in voices of jury members)

Mrs. GILMAN: I know I'm holding this verdict up. I know I should be a little more heartless, Mr. Hendrick, but —

MR. HENDRICK: It isn't a question of being heartless, Mrs. Gilman, it's a question of being just. The boy stole the car —

Mrs. GILMAN: Yes, I know he did. But he intended to return it. And he's learned his lesson.

MR. HENDRICK: Oh, yes, Mrs. Gilman — he's learned his lesson. And a number of other innocent people had a very bitter lesson too — for instance — the driver of the other car —

Mrs. GILMAN: Oh, yes, I see your point. But he's so young . . .

(Confusion of several voices)

MR. HENDRICK: You remember, don't you, that the key phrase — the whole reason for this — this crime — was Joe Miller's idea that "nobody would know the difference."

Mrs. GILMAN: Yes, that was the real trouble. (Sighs) I suppose he thought he could "get away with it."

MR. HENDRICK: Well, can he "get away with it?" Stealing a car, driving while intoxicated, tearing up a foggy road at night, endangering lives and actually — (chorus of voices saying "No, no!") — actually killing an innocent man. Can he "get away with that," Mrs. Gilman?

Mrs. GILMAN (Resigned): I suppose you're right, Mr. Hendrick. I'm sure you're right. We can't let him "get away with it."

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MR. HENDRICK (Sighing deeply): Well, that's settled then, isn't it? We're unanimous, aren't we? Shall we send the message in?

(Chorus of voices saying "Yes." Shuffling, coughing. Fadeout)

(Low murmur of voices. Three loud knocks. A second of silence)

JUDGE: Order in the court! Ladies and gentlemen of the Jury, have you reached a verdict?

MR. HENDRICK: Yes, Your Honor.

JUDGE: And the verdict is . . . ?

MR. HENDRICK: Guilty, Your Honor. (Low murmur of voices. Three loud knocks. Silence)

JUDGE: Will the prisoner rise to receive judgment. Joseph Miller, this Court has found you guilty on charges of theft, driving while intoxicated, and involuntary manslaughter. Have you anything to say before sentence is given?

JOE: Not much, Your Honor. I did steal the car and (hesitatingly) I did drive while I was drunk and . . . and killed a man. The only thing I have to say in my own defense is that I didn't mean to do any harm. I only meant to borrow the car and return it, and the rest just happened.

JUDGE: Has the prisoner any more remarks?

JOE: No, that's all, Your Honor.

(Low murmur of voices. Loud knock. Second of silence)

JUDGE: Joseph Miller, this court sentences you to from three to five years' imprisonment.

(Low murmur of voices)

JUDGE: Remove the prisoner. Court adjourned.

(Low murmur of voices. Coughing. Shuffling. Fadeout)

ANNOUNCER: One year—even one month in any penal institution is a sentence heavy enough to break a young man's pride, self-respect, and health. The "little mistake" that Joseph Miller made that day is being made all too often throughout the country. Sometimes the young man or woman concerned manages to "get away with it." But the law has a sharp eye and a quick arm. Even the most practiced of criminals finally comes to the day of reckoning.

A Bit Too Loud

"Your girl is spoiled, isn't she?"

"No, it's just the perfume she's using."

The Texas Outlook

Perfect Poise

Three ways to avoid embarrassment when you fall on the dance floor: (1) Just lie there; they'll think you fainted. (2) Get up gracefully. (3) Start mopping the floor with your handkerchief; they'll think you work there.

The Texas Outlook

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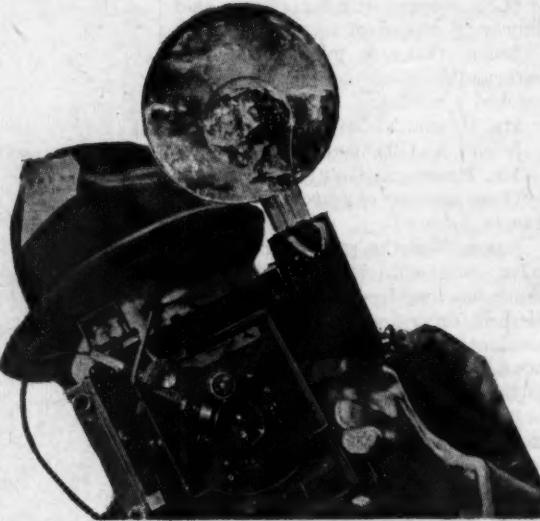
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CAREER WITH A



WHAT about jobs for shutterbugs?" Nick Ransom repeated our question, leaning back in his swivel chair.

Nick is photographer, newspaper reporter, and visitors' guide for the Alidis-Jackson Shoe Company. And he's a busy man — taking pictures of A-J bowling teams; the A-J glee club; the A-J assembly line turning out shoes; Mary Romani's wedding (Department 3, swing shift); and of a dozen other business and social events for his company's newspaper.

"There are always a few openings for photographers, but competition is keen," Nick told us. "You have to be able to do more than say, 'Look at the birdie!' For most camera enthusiasts, photography is a much better hobby than a way to make a living!"

Early Experience

Nick, we discovered, had first become interested in photography when his high school organized a camera club and built a darkroom. Later he became photography editor for the school newspaper. Then he had a lucky break; he landed a part-time job in a downtown studio.

"I did everything but take pictures," he laughed, "and I worked for peanuts! I swept the floors; I cleaned equipment; I delivered handbills advertising our portrait service. And during our rush season (April to June and October to January) I worked late at night developing, retouching, printing, and coloring pictures.

"Our studio faced stiff competition; there were several other portrait places in town, and no one made much money. In fact, during the slack seasons, many portrait photographers were unemployed.

"You have to understand and like people," Nick explained, "to be a successful portrait photographer. You must know how to make them relax in order to bring out the qualities of their personalities."

"What high school courses are helpful for camera enthusiasts?" we asked.

The Educated Camera

"Art is important," Nick explained. "A photographer must develop an artistic sense for seeing interesting, pleasing pictures in objects, scenes, facial expressions, and actions. He must have a feeling for texture, light, and color.

"Elementary chemistry and physics help give him an understanding of the equipment with which he works. A young photographer should get as much experience with a camera as possible — enter photography contests like those sponsored by your magazine. [Scholastic Photography Awards.]

"By the way," Nick said, "encourage shutterbugs to read photography magazines. *Popular Photography* and *U. S. Camera* are good. Most public libraries also buy *U. S. Camera Annual*, a book collection of some of the best photographs of the year. Students can also learn by studying the photography in movies.

"When I finished high school," Nick went on, "I took sports pictures and wrote a column for a local newspaper. Two nights a week I went to a technical school to study photography — camera technique, mixing chemical solutions, developing negatives, printing and finishing pictures, retouching, and coloring."

It may take from two to four years to learn photography if you combine on-the-job training with correspondence or night school work as Nick did. A would-be photographer also can take a full-time one- to three-year course in photography. (For addresses of schools,

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CAMERA

write to your State Director of Vocational Education. The National Home Study Council, 839 Seventeenth Street, N.W., Washington 6, D.C., can advise you about correspondence courses.)

Opportunities and Wages

Picture stories and other newspaper and magazine features requiring picture illustrations have become very popular in recent years. The fields of commercial and newspaper photography offer the best opportunities for photographers. Portrait photography, unless you have an unusual ability, offers few opportunities. The Armed Forces trained many men in aerial photography and these ex-service men will be able to fill all the jobs in aerial photography — at least for the present.

Most large concerns and stores either hire their own photographers to take publicity pictures, or they arrange with free-lance photographers (men in business for themselves) to take pictures. Some Government agencies also employ staff photographers.

News photographers earn from \$25 to \$60 a week; aerial photographers from \$28 to \$75; and well-established portrait photographers from \$35 to \$75.

A few women, like Margaret Bourke-White, have made successful careers of photography. Miss Bourke-White's photographs sometimes appear in *Life*.

As we were leaving Nick's office he passed out some sound advice: "Tell young people that it's a good idea to develop another vocational interest in addition to photography; then they'll always have something to fall back on when they can't make a living taking pictures. Many firms want people who are both photographers and newspaper reporters."

— WILLIAM FAVEL, Vocational Editor



During the war the Marines trained some women in aerial photography.

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Swordsman." "Intrigue." "If Winter Comes." "A Woman's Vengeance." "The Search." "My Girl Tisa." "Tycoon." "Nicholas Nickleby."

Comedy: "A Miracle Can Happen." "The Senator Was Indiscreet." "Secret Life of Walter Mitty." "The Voice of the Turtle." "Sitting Pretty." "If You Knew Susie."

Musical: "Good News." "Three Darling Daughters." "This Time for Keeps."

Documentary: "The Roosevelt Story."

Mystery: "Ride the Pink Horse." "Sleep, My Love."

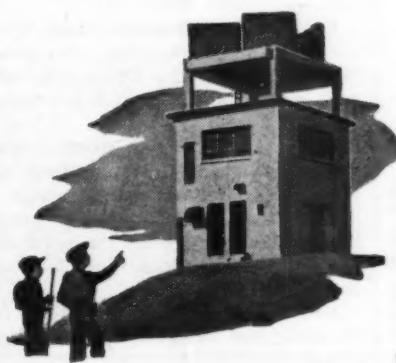
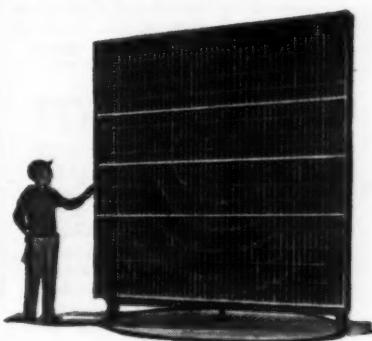


ele-facts

RADIO RELAY—the telephone's "seven-league boots"

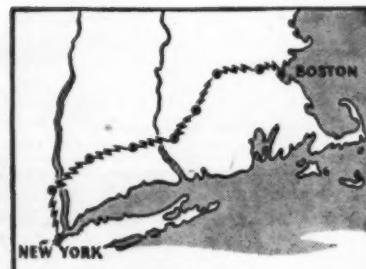
RADIO "SEARCHLIGHT"

Tiny radio waves can be used instead of wires to carry telephone voices. They're called "microwaves" and are free from static and most man-made interference. Giant metal "lenses" focus them into narrow beams much as a searchlight focuses light rays.



HILLTOP TOWERS

Because microwaves shoot off into space instead of hugging the earth's curve, relay towers have been built about every 30 miles within sight of one another. Atop each tower big lenses catch the beams and aim them at the next hilltop station.



JUMP, JUMP

A relay system with seven towers already links New York and Boston. It can handle many Long Distance telephone calls at one time. It can also be used to transmit pictures, as well as radio and television programs. More of these systems are being planned and built in other parts of the nation.

This is another example of the Bell System's effort to provide more and better communications service for you and your family.

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STAMPS

Commemoratives Coming

IN THE February 2d issue this column stated that the Post Office Department had under consideration a number of suggestions for commemorative stamps for the year 1948. Now comes word from Postmaster General Jesse M. Donaldson that the Department has made plans for the following stamps:

Mississippi Territory stamp, to be issued April 7, at Natchez, Miss. For first-day covers send self-addressed envelope, with coins or postal money order to cover cost of stamp or stamps, to Postmaster, Natchez, Miss., in time to reach Natchez on or before April 7. Write the words "Mississippi commemorative stamp" in pencil on the left side of the front of each self-addressed envelope. You may send as many as 10 self-addressed envelopes, but be sure to enclose sufficient payment at 3 cents each. If you wish a block of four stamps on one envelope, send 12 cents, and add the words "block of four" to your pencilled message on the self-addressed envelope.

Four Chaplains Memorial stamp, honoring the heroic chaplains who gave their lives when the *Dorchester* was sunk in the North Atlantic in February, 1943.

Wisconsin Centennial stamp, commemorating the 100th anniversary of Wisconsin's admission to the Union.

Francis Scott Key stamp, honoring the American who wrote the words to the Star Spangled Banner, our national anthem.

Gold Star Mothers stamp, in honor of the Gold Star Mothers of World Wars I and II.

Will Rogers stamp, paying tribute to the famed American humorist.

Postmaster General Donaldson said that it is impossible at this time to give the dates or places of first-day sales of any of these stamps, except the Mississippi stamp. As the dates and places are selected, the news will be given in this column.

Have you ever wondered how many first-day covers are serviced with commemorative stamps? On the first-day sale of the 3c California Discovery of Gold stamp at Coloma, Calif., Jan. 24, 1948, a total of 526,154 covers (envelopes) were serviced, and a total of 1,002,898 stamps were sold on that day.

No Time to Change

"These shoes are too narrow and pointed," said the customer.

"But, sir," replied the salesman, "they are wearing narrow, pointed shoes this season."

"That may be," answered the suffering man, "but, unfortunately, I am still wearing last year's feet."

Christian Union Herald

Socrates in a Hack

There are no taxi drivers like New York City taxi drivers. Recently a prospective customer inquired of one of them, parked at the curb, "Are you free?"

The cabbie raised a calm gray eyebrow and replied, "Madame, as Plato said, 'No man is free.'"

Coronet

Concealment

"Doc, if there's anything wrong with me, don't give me a scientific name. Say it so I can understand it."

"Very well—you're lazy."

"Gee, thanks. Now give me the scientific name. I have to report it to my boss."

Wisconsin Journal of Education

HEY, KIDS! Your teacher ever talk about places like Bhutan, Gavriol, Hyderabad, Switzerland, Thailand? Our Big Bar-gain collection contains stamps from these far-off countries. Also Precision Perforation Gauge 3 1/4 inch Magnifier, a set of World's most paradox stamps, a United States issue. ALL for only 25¢ with superb approvals.

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And Don't Quote Me

Delivering a speech at a banquet on the night of his arrival in a large city, a visiting bishop told several anecdotes he expected to repeat at meetings the next day. Because he wanted to use the jokes again, he requested reporters to omit them from any accounts they might turn in to their newspapers. A cub reporter, in commenting on the speech, ended his piece with the following: "The bishop told a number of stories that cannot be published."

—Louisville Courier-Journal

A Family Affair

During World War I, an American officer in the war zone met a very agreeable young man in a British uniform. He asked him his name, and the young man replied: "The Prince of Wales."

The American officer was frankly skeptical; so when the British officer asked: "Who are you?" the American replied: "I am the King of England."

Some nights later they met again in a Red Cross hut, where, to the consternation of the American, he learned that the jovial young man was the Prince of Wales. While he was considering what sort of apology he should offer, the Prince spied him. With a friendly wave of recognition, he shouted: "Hello, Dad!"

—Windsor Star

How'll You Have It?

A piano teacher was reviewing major and minor scales with some pupils the other day and asked a little girl of six, "Can you play an E major scale without any mistakes?"

She could and did.

"Now play me an E minor scale."

The little girl hesitated, then asked, "With or without mistakes?"

—Argonaut

The Star

"What did you think of the ventriloquist?" asked the husband after the vaudeville act.

"I didn't think much of him," replied the wife, "but the little fellow on his knee was awfully clever."

—Wisconsin Journal of Education

Proof of the Pudding

He stopped at a small hot-dog stand and ordered coffee. Just to be polite, he said, "Looks like rain, doesn't it?"

"Well," snapped the testy proprietor, "it tastes like coffee, doesn't it?"

—Chronicle

Don't Let it Worry You

Rain lashed at the windows of the old castle, and the wind howled mournfully as the timid guest was escorted to his room under the eaves.

"Has anything unusual ever happened in this room?" he asked hesitantly of the sinister-looking butler.

The butler grimaced. "Not for 40 years," he answered.

"What was it that happened then?"

The butler's eyes glinted ominously. "A man who stayed here all night showed up in the morning," he hissed.

—Chronicle

Swept Off His Feet

The young politician stood flushed with pride and happiness as his friends gathered about to congratulate him upon his nomination to the state legislature.

"Were you surprised when they nominated you?" a friend inquired.

"Was I!" exclaimed the not-so-dumb vote-seeker. "I was so surprised that my acceptance speech nearly fell out of my hand!"

—Builders

When Dad's Away

Beal: "How did my son carry on the business while I was gone?"

Clerk: "Oh, he carried on all right, but he forgot the business."

—Wisconsin Journal of Education

Life's Like That

When a fellow breaks a date,
He usually has to.

When a gal breaks a date,
She usually has two.

—The Texas Outlook

Once in a Blue Moon

"Hmmm," said the tourist, "looks like we might have some rain."

"Could be," drawled the Kansan. "I shore hope so. Not fer myself, but fer the kids here. I've seen it rain."

First in Wit, Too

George Washington seldom indulged in jokes, but when he did, he always made a hit. He was present in Congress during the debate on establishing the Federal Army. When a member offered a resolution limiting the army to 3,000 men, Washington suggested an amendment providing that no enemy should ever invade the U. S. with more than 2,000 soldiers.

—Toastmaster



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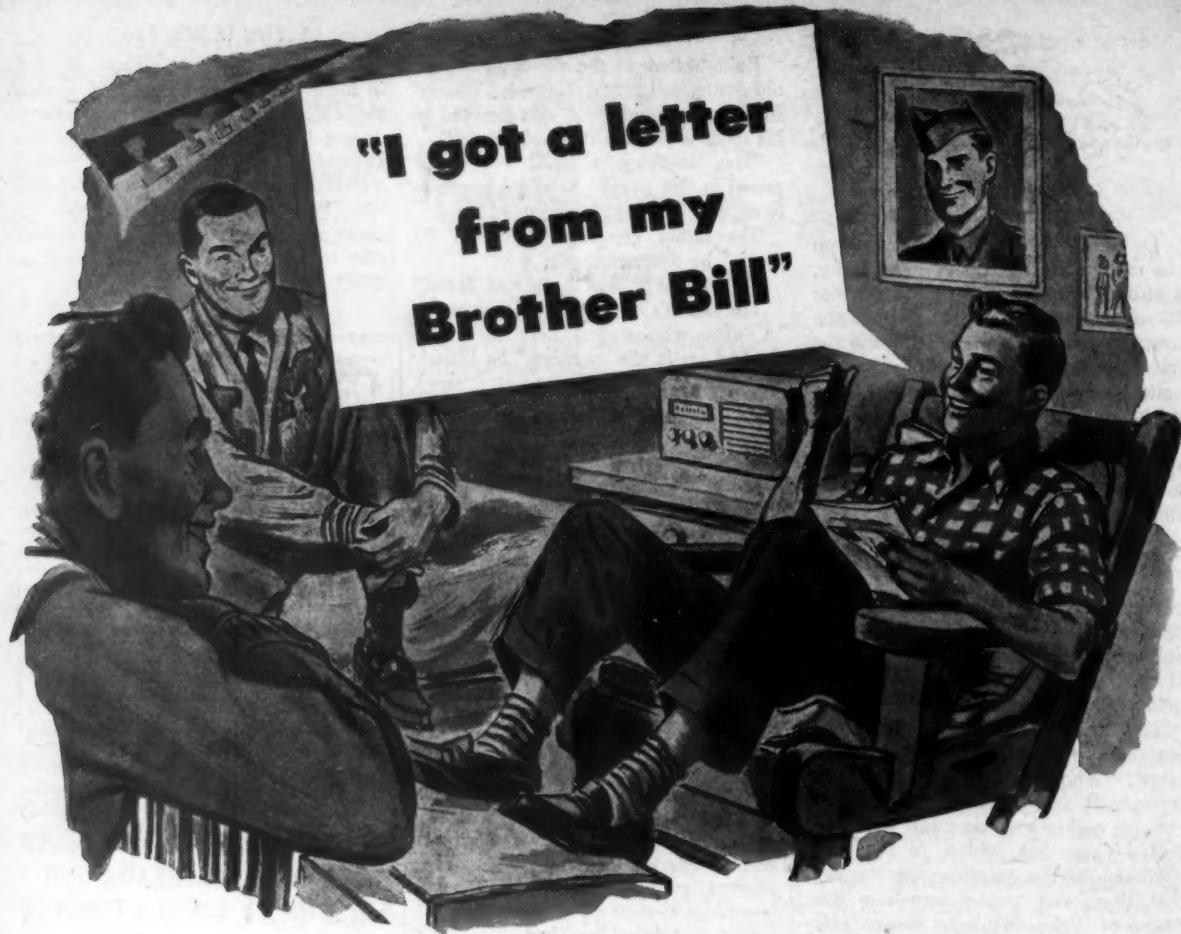
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"YOU KNOW BILL. His Infantry division's in Japan now. And, boy, has he got a lot to write about!

"It's funny, too. When Bill used to take summer jobs away from home, Mother was lucky to get a line or two from him. But look at this big fat letter. And he sends it to me, too!

"Bill's nuts about life in the Army. He raves about the swell equipment they have to work with. He likes the guys in his outfit. He's gained 10 pounds and he says you can't find an ounce of fat on him.

"Oh, sure, Bill says some of the assignments are pretty rugged. But he didn't expect the Army to be any soft touch. He says you get what you earn — and he's already got his second chevron. Yep, Bill's a Corporal now.

"You remember how he used to be. Always kidding. The letter's full of wise-cracks, but part of it is pretty serious. He says the guys over there

realize they have a big, important job to do. He says it gives you a real bang when you're on a job that means so much to everybody.

"Bill gives it to me straight. I don't know what you other fellows are going to do. But just as soon as I graduate, I'm going down to the Army Recruiting Office."

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Practical English

MARCH 15, 1948

Teaching Aids for PRACTICAL ENGLISH

BASED ON MATERIALS IN THIS ISSUE

Safety First!

This lesson plan is based on pages 5, 6, 13, and 15 in this issue.

GUIDE FOR A LESSON PLAN

Aims

To awaken students to the hazards of recklessness and carelessness on the highway, in the home, in the office, and in school, and to show students what they can do to make their communities safe from accidents.

Motivation

During the war years more persons died in automobile accidents in the U. S. etc. than were killed on the European fighting front. Is this necessary? No! We can all work together to reduce accidents.

Discussion Questions

Safety First (p. 5): Why did the Speech Club decide to organize a safety campaign? What plans did they have for safety in school? What organizations were to be invited to cooperate in the campaign? Why were the Speech Club members going to make announcements and give persuasive speeches? Explain the four rules for persuasive speeches. Explain the four rules for making announcements.

The State Vs. Joe Miller (Radio Play): Why did Jane agree to go with Joe in his "borrowed" car to the dance? What did they drink? Describe the night and the roads. Why did Joe drive so fast? Who was killed? How did Joe defend himself in court? Do you think Joe should go to prison? Defend your answer.

Find It; Fix It: What accident hazards did the Goddards find in their

home? How did they plan to eliminate these hazards?

Student Activities

Appoint committees to make surveys of causes of street traffic, school, and home accidents. Other committees should study safety pamphlets and materials put out by the Red Cross, the local Automobile Club, insurance companies, and the National Safety Council. (See "Tools for Teachers," p. 3-T in this issue.)

Draw up a plan to make your community safe. Show how every student in school could help to carry out this plan.

For practice, give persuasive speeches, designed to secure the cooperation in your safety campaign of local clubs and organizations. (The speech for the women's literary club would be different from the one to the town council.)

Practice making announcements of community meetings and rallies planned to promote safety.

Stage the radio play, "The State Versus Joe Miller," for an assembly program.

Prepare a written report on accident hazards in your home and what you plan to do about them.

Write letters to the readers' columns of your local papers to encourage people to work for safety first.

Sponsor an essay contest on the subject, "What I'd Do to Make My Community a Safer Place to Live In."

Ask your student council to discuss the possibility of starting a school traffic court to try offenders who break safety rules in and near school (jay walking, riding bikes on the sidewalks, etc.).

Visit the nearest traffic court to hear cases concerning automobile accidents.

Write a series of articles on safety for your school or local paper. (Include an interview with your local chief of police or sheriff.)

Ask your school art department to make a series of safety posters for display in store windows and on school bulletin boards.

Ask your local radio station if you can give a radio program based on the safety theme.

Become *Watchdogs for Safety*, cautioning people not to cross against the red light or to break other safety regulations.

Find out what the traffic regulations (driving speeds, one-way streets, etc.) are in your community and plan a school campaign to inform every student of these regulations.

Ask the editor of your school or local paper to see if he can't publish a picture and story about the most courteous and safe driver of the week.

Interview the school principal to find out if your school can have a course which teaches young people how to drive. (Get details from local Automobile Club.)

Letter Perfect (p. 10)

Send student committee to the local telegraph office to secure a pad of telegraph blanks and to get exact information about sending telegrams and cables. How do the rates differ for full-rate telegrams, day letters, serials, and night letters.

Secure the rates for a specific example of a telegram from you to a person in some neighboring town or city. What form messages does the telegraph

COMING — NEXT THREE ISSUES

March 22, 1948

Major article: Social conversation.
 Critical Judgment Series, No. 9: High school students as critics.
 Reading: Quizzes.
 Letter Perfect: Friendly letters.
 Learn to Think Straight: Name-calling No. 2 — definition of terms.
 Dear Joe — from Julie: Taking trips.
 Getting Your Money's Worth, No. 8: Buymanship quiz.
 Practice Makes Perfect: Grammar, spelling, usage, vocabulary-building exercises and word games.

Easter Week (No Issue, March 29)

April 5, 1948

Major article: Words as tools of salesmanship.
 First article in Critical Judgment Series on "How to Choose Radio Programs": Radio and Public Opinion.
 Letter Perfect: Sales letters.
 Dear Joe — from Jerry: Tactfulness "on the job."
 Getting Your Money's Worth, No. 10: A personal plan for savings.
 Practice Makes Perfect: Grammar, spelling, crossword puzzle, etc.

April 12, 1948

Major article: Oral expression and dramatics.
 Critical Judgment Series: Producing a radio program.
 Letter Perfect: Letters of approval.
 Getting Your Money's Worth, No. 11: Savings accounts.
 Also Practice Makes Perfect, short story, program material, etc.

a camera while he was in high school? What qualifications should you have to be a good portrait photographer? What school courses are helpful? Where can you read about photographers and their work? What opportunities are there in photography?

Send a student committee to the nearest branch of your State Employment Service to get an application blank and to interview a worker on what services the office offers. Mimeograph sections from the application blank and have students practice filling them out.

Answers to "Test Your Reading Skill" (p. 8)

What a Character: 1-F; Jane was afraid Joe and Evelyn would get into trouble because Evelyn was "even crazier than" Joe was. 2-F; When Jane begs Joe to slow down, because they're chased by a police car, he reminds her that he's in a dangerous position because he has a stolen car. 3-T; Joe lied to Jane in the first place by saying he would "borrow" a car; he also glibly planned that they should lie to their parents about their Saturday night plans. 4-T; According to the stage directions, Jane's voice is "higher and shriller than usual," and Joe speaks "a bit thickly." 5-F; Against her better judgment, Jane allows Joe to talk her into doing something which she knows is wrong. 6-F; After the crash, Joe hysterically asks Jane, "What'll we do?" and she points out to him that they'll just have to take their medicine. 7-F; The Jurors who condemn Joe are acting logically and justly, for the evidence showed that Joe realized he was doing something wrong.

Answers to "Practice Makes Perfect" (p. 11)

Watch Your Language!: A. 1-burst, 2-bought, 3-caught, 4-chose, 5-came, 6-did, 7-drew, 8-drunk, 9-drove, 10-drowned. B. 1-eat, 2-fell, 3-flew, 4-froze, 5-got, 6-gave, 7-went, 8-grew, 9-hurt, 10-knew, 11-laid, 12-led, 13-left, 14-lay, 15-lied.

Are You Spellbound?: 1-W, laboratory; 2-W, loose; 3-W, lightning; 4-C; 5-C; 6-W, lose; 7-W, imagination; 8-W, twelfth; 9-C; 10-W, lose.

Answers to Crossword Puzzle (p. 12)



company have for holiday and anniversary greetings? Why are such "stock" messages cheaper than others? Describe how the telegraph company operates to send a message from the time the message is written by the sender to the time it is received.

Practice writing telegrams in class. (First read the directions on the back of a telegraph blank.)

Practice Makes Perfect (p. 11)

Note to Remedial Teachers

An effective method of teaching English usage is to show students the *right* and the *wrong* form and then try to make the *right* habitual through drill. Reading aloud is helpful because students see and hear the correct form at the same time. Putting the correct form on the blackboard also is effective. He *ate* his lunch. Not: He *et* his lunch.

Let students make up sentences with the correct form while student secretaries write them on the board. Students may take turns reading aloud the blackboard sentences. Only one common error should be attacked at a time and there should be frequent reviews of the "learned" material.

Slow students often are poor spellers. They frequently do not discriminate among words of similar appearance and

similar sound. Give class exercises in analyzing words. Be sure the words are pronounced correctly. Differences in similar words should be noticed and drills given to learn these variations. Most words studied should be the limited writing vocabulary of the students. Slow students should be given frequent instruction and practice in looking up words in the dictionary.

By Popular Request (p. 14)

"Give us a section for stories, essays, and poems contributed by students," both students and teachers have requested. And here you are — the first of a series which will appear as often as students send in their best contributions.

Check-Test Questions

Why did the fox follow the polar bear? What did they eat? Did the bear like and protect the fox? Explain. Tell how the hunter tracked the bear. When the bear was dead, what did the fox do?

Careers Ahead (p. 21)

What are Nick's present duties as photographer-reporter for the shoe company? Tell the story of Nick's work career. What experience did he get with

TOOLS FOR TEACHERS

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SCHOLASTIC FEATURES COMING NEXT MONTH—HELPFUL RESOURCE MATERIALS

Youth in Russia

ARTICLES: "It's Home and School Together in Russia," D. Levin, *Parents Magazine*, Dec., '45. "Moscow's Children? Just Like Ours," O. Atkinson, *New York Times Magazine*, Dec. 30, '45. "Remaking the Russian Mind," G. S. Counts, *Asia*, Oct. '45. "Rising Generation in Russia," J. Strohm, *Rotarian*, Jan. '47. "What 36 Million Children Are Learning," D. Erskine and H. Roberts, *Survey Graphic*, Feb. '44. "Education in the Soviet Union," M. Barach,

Democracy Series No. 25

NEA Journal, Feb. '45. "Youth and Its Skylines," M. Hindus, *Survey Graphic*, Feb. '44.

BOOKS: *Soviet Education*, Maurice Shore (Philosophical Library, '47), \$4.75. *I Want to Be Like Stalin*, Boris Yesipov and N. K. Concharov (Day, '47), \$2. *Changing Man: the Education System of the USSR*, Beatrice King (Viking, '37), \$2.75. *Our Good Neighbors in Soviet Russia*, Wallace West and James Mitchell (Noble, '47), \$1.50.

Communist Expansion

Democracy Series No. 26

PAMPHLET: *Russia, Menace or Promise*, Vera Micheles Dean (Headline Series), Foreign Policy Assoc., 22 E. 38 St., New York 16, 25c. *Behind the Iron Curtain*, W. Atwood, W. Kerr, N. Russell, R. Hill ('47), New York Herald Tribune, 230 W. 41 St., New York 18, 10c.

ARTICLES: "Russia's Key to the Soviet Heart," D. C. Bess, *Saturday Evening Post*, Oct. 18, '47. "Bulgaria," W. S. Vucinich, *Current History*, Nov., '47. "Report on Russian Imperialism," N. Stanford, *American Mercury*, Dec., '47. "Rumania: a Communist Conquest," K. Brodney, *Current History*, Dec., '47. "Building up the Soviet Bloc: Molotov Plan," *U. S. News*, Jan. 30, '48. "Brav-

est Democrat of All," G. Dimitrov, *Saturday Evening Post*, Dec. 6, '47. "Politburo Tries a New Tack," H. K. Trevor Roper, *New York Times Magazine*, Oct. 19, '47.

BOOKS: *The United States and Russia*, Vera Micheles Dean (Harvard Univ. Press, '47), \$3. *European Cockpit*, William Chamberlin (Macmillan, '47), \$4. *Russia and Postwar Europe*, D. J. Dallin (Yale Univ. Press, '43), \$2.75. *Russia and Japan*, Maurice Hindus (Doubleday, '42), \$2. *Russia and the Western World*, Max Laserson (Macmillan, '45), \$2.50. *Behind the Iron Curtain*, George Moorad (Fireside Press, '46), \$3. *Great Challenge*, Louis Fischer (Duell, '46), \$4.

Safety

TRAFFIC SAFETY: Order the following materials through your local American Automobile Association Motor Club; they will supply you with prices. *Bibliography of Traffic Safety Materials*, June, '47. "Take It Easy" series: leaflets, stickers, posters, hand sign, window card, stamp, license plate attachment, 26 safety features. *National Poster Contest*: miniatures of posters, announcement and entry blank. For *School Safety Patrols*: badges, awards, certificates, citations, medals, films, miscellaneous pamphlets and cards on every phase of patrol activity and organization. *Bicycle Safety*: tests and pamphlets. *Driver Characteristics and Tests*: letter charts, pamphlets and reports, psychophysical tests, road tests, written tests. *Driver Education and Training*: cards, films, home coopera-

tion materials, certificates, pamphlets and lists, posters, sportsmanlike driving pamphlets. *Pedestrian Protection*: cards, leaflets, mats, picture posters, pamphlets and reports.

Death Rides at Night, billboard posters prepared in cooperation with National Safety Council, available from Mass Marketing Institute, 24 N. Wabash Ave., Chicago 2, Ill. Name of purchaser can be imprinted on poster. Write for descriptions.

The Abington Plan of Home-School Cooperation for Behind-the Wheel Instruction, pamphlets published by National Conservation Bureau, New York, N. Y.

MATERIALS FOR SCHOOLS: From National Safety Council, 20 North Wacker Drive, Chicago 6, Ill. (Send stamps, money order or check with orders to

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taling less than \$1.) *Safety Teaching Service Plan*, including membership in Child Education Section and subscription to *Safety Education Magazine*, \$2 per year. *Public Safety Magazine*, \$3 per year. *Safety Education Methods—Secondary School*, 104 pp., 50c. *Safety Education in the Rural School*, 55 pp., 35c. *Standard Rules for the Operation of School Safety Patrols*, one copy free, others 3c each. *Bicycle Safety*: pamphlets. *First Aid*: "Reminders," set of seven leaflets, 15c. *Safety Posters*: packets on several subjects and grade levels, \$1 for high-school sets. *Safety Education Memos*: data on a wide variety of safety subjects, single copies free.

RED CROSS MATERIALS: These are available from American National Red Cross, Washington, D. C. *Youth on Guard Against Accidents*, a complete kit course on accident prevention. Includes comprehensive instructor's manual, a workbook for students with separate answer sheet. Best for intermediate and junior high school levels. *Accident Prevention Check List for Child Safety*, leaflet directed to students and parents for posting at home. *Suggested Outlines for Guidance of Teachers in Presenting Safety Instruction*, bulletins appearing monthly on such subjects as bicycles, walking, fire, recreation, school safety. Include cartoon poster sketches.

Coming Up!

In Senior Scholastic

March 22, 1948

Social Studies Classes: Our Two-Party System. Pan American Economic Conference at Bogota. Commager — First Article on Civil War.

All Classes: Hats in Ring — Henry Wallace. Democracy — Communist Agriculture.

English Classes: Theme — Movies. How Movies Are Made; Radio Script — Oliver Bean; Story — A Movie Is Born, by Christopher Isherwood.

March 29, 1948 No Issue (Easter Holiday)

April 5, 1948

Social Studies Classes: Transportation Issue (Railroad Features). First-hand Report on the New Hampshire Primary Elections.

English Classes: Theme — Transportation— America on the Move.

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